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ABSTRACT

The Learning Resource Center (LRC) at the Baraboo campus of the University of Wisconsin was designed to be an integral part of the teaching program, and to embody the multimedia approach to individual self-paced learning by using the most appropriate medium or combination of media for a given instructional situation. The collection includes books, periodicals, microfilm, records, audio-tapes, (reel and cassette), sculpture, films (cartridge, reel, super 8 and 16mm), slides, filmstrips, teaching machine programs, videotapes and cassettes, and all the necessary supporting play back and production equipment. The automated circulation procedures include a Standard Register Source Record Punch model which reads badges coded for students, faculty or special users. The LRC is used as a testing center for both the self-paced and traditional courses, thus freeing instructors' time enabling them to have extra class sessions and discussions. Various innovative testing formats on teaching machines are also used. In addition, the production facilities for audiovisual materials are available to instructors. (HB)

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The following paper was the script for a Sound Slide Program presented at the Educational Media and Technology Conference at the University of Wisconsin - Stout, July 21-23, 1975. The program was developed and presented by Mrs. Aural Umhoefer, Director, Learning Resource Center, University of Wisconsin - Baraboo/Sauk County.

LEARNING RESOURCE CENTER at the Baraboo Campus of the University of Wisconsin Center System.

by

Aural Umhoefer, Director

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The Baraboo Campus opened in the fall of 1968, as the newest of the fourteen 2-year campuses in the University of Wisconsin Center System. It offers a basic liberal arts curriculum with fully transferable UW credits. From its beginning the mission of the Campus was to innovate both in teaching techniques and services. Initially the Campus received funding for this mission, but in recent budget crises, funding has been substantially reduced and innovation is now a labor of love. Although it is not a condition of employment to be innovative in teaching, many of our faculty are and we have both traditional and innovative courses.

From the beginning, I planned the library to be a Learning Resource Center---to be an integral part of the teaching program, and to embody the multimedia approach to individual self-paced learning by using the most appropriate medium or combination of media for a given instructional situation. The collection includes books, periodicals, microfilm, records, audio-tapes---reel and cassette---sculpture, films---cartridge, reel, super 8 and 16mm---slides, filmstrips, teaching machine programs, video tapes and cassettes, and all the necessary supporting play back and production equipment.

What I am going to do is to take you on a tour of our LRC facilities---much as I would if you were on the campus. I'll show you what we are doing, how we are doing it, and try to point out problems we have encountered, solutions we have discovered, and things I would have loved to have known back in '68 when we were just starting out.

Alright, let's start our tour in the book stacks. As you can see, all of our materials---both print and non-print---are cataloged according to the Library of Congress System and all of them are fully integrated on the shelves, regardless of physical format. This brings all information on a subject together. It is the subject content which is important not the physical format. Students can choose which medium or combination of media is most appropriate for their learning situation. Our students, where materials are available, can either read Hamlet, listen to the Shakespearean Recording Society Dramatization, or watch a movie or video tape. Math can be learned via a programmed text, or a traditional textbook, or a teaching machine program. You can read books by Paul Ehrlich or Margaret Mead as well as listen to some of their lectures and interviews. Students also tend to find the library easier to use with integrated shelving---they're not running from one corner to another looking for information in different formats, and materials tend to get more use when they're easily available.

The only so-called problem we have had with integrated shelving is adjusting shelves to take records and larger AV materials and the packaging of multi-media materials. Also with integrated shelving you no longer have those neat rows of just books---but a hodgepodge of books and media of different sizes.

It's much easier now to house AV materials for integrated shelving---the packaging industry is finally catching up to the library's needs. When we first started out, improvisation was the rule as you can see by our filmstrip containers.

Nowadays, all the containers are designed to look like and fit on the shelves like books. These are examples of some of the containers I am currently using. They are supplied by Brodart, Demco, Highsmith, Center for Cassette Studies, and Reliance Folding Corporation. Other containers---such as the plastic super 8 cartridge boxes or the teaching machine boxes--fit on the shelves as is. Slide sets are kept in carousel trays--ready for showing.

For multi-media sets such as multiple tape or record sets, we use a contents note on the outside so that when it's checked in and out we know what belongs with the set, the contents are verified during each checkout and this slip is inserted. When the material is returned, the contents are verified again and the slip removed. We also use a content note on small equipment packages which circulate frequently such as our slide projector sets and portable cassette tape recorders. However, since they are kept in a locked restricted area, the contents of equipment only need to be verified upon return. Then they're marked with a piece of masking tape. At checkout time we just remove the tape. This saves double checking of all those little pieces.

Just as our materials are all interfiled on the shelves, all the cards are interfiled in the card catalogs. The media description is stamped on the upper left corner of the card just above the call number. We do not use color coding as it can be too confusing to remember the codes.

Since 1969 we have automated our circulation procedures and use a Standard Register Source Record Punch model 1730 badge reader. This machine gives us the flexibility of the more expensive systems at a lower cost. We rented it for $74.00 a month of which $64. applied toward purchase and now we own it.

Technically, the machine is just a simple punch-reproducer. In other words it can reproduce the data on prepunched cards and can punch up to 12 columns of variable original data from the keyboard. The circulation system is integrated too. We check out everything--reserve material, books, rocks, sculpture, teaching machine programs, as well as equipment with this system.

This is how it works:

All borrowers have a Hollerith Punched ID Card coded for the type of borrower--1 for students, 2 for faculty, 4 for courtesy, etc.

All library materials and equipment, no matter what they are, have a prepunched IBM card giving an item code, item number, partial call number, and author & title.

To check out materials you just insert the IBM card and the ID badge into the machine together with a blank two part transaction card. Then just push the button--that large one on the bottom right and the machine chatters away. (That's what it really sounds like by the way)

What's happening is that the information from the book card and the ID badge is being reproduced onto the 2-part transaction card along with a standard 2 week due date preset

inside the machine. (For those of you who were sharp enough to notice on the cards, the machine punches alpha-numeric data, but only prints numerical data.) At any rate, when the cards are automatically ejected, the IBM card goes back into the book pocket along with the top part of the transaction card with the due date-end up; the ID badge is returned to the patron and the bottom part of the transaction card is batched to await shipping to Madison to UW computing facilities. At Madison, these checkout transaction cards are sorted and matched--those which don't have a match are still circulating and will be listed on an outstanding printout.

When the materials are returned to the circulation desk, the transaction card is pulled and the material is ready for circulation again. That's the basic operation for a 2-week type circulation.

For reserve materials the same procedures are followed; but an alternate due date or time is punched in from the keyboard. This due date shows up on the other end of the transaction card. Here it's 8:00 P.M.

To check out periodicals, there is a prepunched IBM card for each title only kept on file at the desk. When a periodical is checked out, the date of each issue is punched in from the keyboard--in this case it's the May 1973 issue of Playboy. It would not be feasible to have an IBM card for each issue of a magazine.

Remember--the transaction card shows the complete checkout data--what was checked out, to whom, and for how long; and this information generates many different kinds of printouts.

One printout we use most frequently is this one--the list of outstanding library materials. This is our locater list to which we refer constantly to keep track of library materials. The information on this printout is exactly the same as that on each transaction card. I'll interpret the printout for you starting from column 1 on the left: this first part shows the standard 2 week due date; the next part is a card code for computer use, the 3rd part is the borrower code, the 4th is the borrower number; part 5 is the item code designating type of materials such as slides, or books, part 6 is the item number, part 7 the item description--the partial call number, short author and title; part 8 the alternate due date if it's a reserve circulation and the final part 9 shows the issue dates if it is a periodical circulation.

Now I'll go back and explain a few points in more detail. Let's take the 3rd and 4th parts--the borrower code and borrower number. The borrower code 1 is for students, 2 is for faculty, 3 is for staff, 4 is for courtesy borrowers, 5 is for the LRC, 6 for buildings and rooms and 7 for campus organizations. The rest of the borrower number consists either of a social security number which we used to use or an assigned number which is our current practice. In case you're wondering what we use the LRC code 5 for, it's used to check materials out to the reserve collection, the bindery, to a lost list or to a withdrawn list or to interlibrary loan.

Alright, lets take the next 3 parts---5,6, & 7, the item code, item number and description. As I said before, everything in the LRC is checked out through this system--cataloged and uncataloged materials and even equipment. So

obviously an item code is needed for the computer to identify and distinguish between the different types of materials. An item code can be from 1 to 3 computer columns. Item code A = tapes, B = books, BC = ref. books, F = films, D = discs or records, P = periodicals and T = transparency. A "U" designates uncataloged material so an "AU" would be an uncataloged tape, "BU" would be an uncataloged book--this makes it easy to handle instructor's personal copies on reserve--a slide-tape unit would be "SA". With up to a 3 column item code, materials with multimedia formats can be specifically identified.

Part 6, the item number is an assigned number which together with the item code identifys a specific LRC material. You can see that the item number is assigned in LC call number sequence so that materials can be searched by call number.

Part 7 contains the item description - the short call number, authors last name and title. (You'll remember that the item code, item number and the item description is the information prepunched into the IBM card.)

The outstanding list---like most of our printouts---is arranged by item code & item number - call number sequence which makes the data easy to use.

For example, a student is looking for Meyer's book on Marc Chagall and it's not on the shelves. We check the printout to see if it's checked out. We just turn to item code B, partial call number ND699, Meyer-Marc Chagall and see that

it's checked out. Futher, it's been checked out to a faculty member since January. To locate the name of the faculty member to recall the book, we'd just turn to another printout - the master listing of ID names and numbers. This list is kept at the desk and is in both alaphabetical and numerical sequences.

Or, for another example, someone is looking for Miller - College Physics, partial call number QC23. A quick check of the printout will show that it was checked out to the reserve collection on Sept. 9.

I mentioned previously that we also check out equipment through this system. Equipment has the same item codes, but they're prefaced with an E. For example: EA would be audio tape equipment, ES-slide projectors, etc. To denote accessories, we use an X, so an EAX could be a pair of headsets or a microphone stand. On this page of the outstanding list you can see some of the equipment currently checked out. The same procedures used for checking out other materials are used for checking out equipment. The only difference is since you can't put a pocket and an IBM card on most pieces of equipment, the IBM cards are kept on file at the desk and the checkout part of the transaction card is kept on file there too while the equipment is in circulation.

Now that you hopefully understand it, lets just flip through a few pages of the outstanding printout for an overall view.

Another type of printout we receive is an overdue listing by borrower showing all the materials currently checked out to him.

At the end of each semester I receive a summary of all the circulation during that period. This is a complete circulation listing - everytime a record circulates it is listed. The list is arranged in item code and item number sequence and is programmed to tabulate the circulation for each call number break down. This is the summary for the ND's - total of 37 books circulated. We can see that Meyer's Marc Chagall circulated only once, probably because it's still checked out to that faculty member. Each call number breakdown is tabulated and it is very useful to compare the circulations of say, the, math books in QA and see whether more books are circulating or more teaching machine programs.

Another printout which is a by-product of the system is the master listing of materials. This is a list in item code and item number-call number sequence of everything in the LRC. It's actually a shelflist in printout format. I use it all the time to assign item numbers to new materials. I assigned the original numbers in increments of 1000 so there is plenty of room for expansion. I also distribute this master list to area libraries for use as a list of our holdings.

Another unusual feature of the LRC is that it serves as a testing center for both the self paced and traditional courses on campus. Students take their tests in a designated place on a regular basis - depending on their class, probably once or twice a week. This frees the instructors' class time enabling them to have extra class sessions and discussions.

For the students it is an advantage to be able to take a test when they feel they are ready for it both in the sense of knowing the material, or the time of day. We have morning people who run in promptly at 8:00 A.M. for their test, and night people who drag in during the late afternoon and evening. There is no pressure to finish a test in a hurry- the student may take as long as he needs unless the instructor specifies a time limit. Many different methods and kinds of tests are used according to the instructors involved. Some of the self-paced classes have been on a modular basis with the students checking the modules out for study, then checking out a test based on the module. A student could repeat a test if he wasn't satisfied with a score, but each time a test is repeated a different form of it is given.

Other innovative instructors have used tests on a teaching machine format - where we take a machine reading before and after the test as the machine accumulates the number of correct responses; or tests have been on a filmstrip format with the answers written on a machine readable score card. With this card, a test can be corrected immediately on a test grader for immediate feedback to the student. This is the test grader and this is how it works.

There is a master card for each test. It is put on a drum on the machine and the answer cards fed in. Cards can be fed in singly or for a whole class and pop out one at a time. When the answer card is corrected, the number of right and wrong answers is tabulated at the top of the card

on the right and in the answer columns below, the wrong responses are corrected by a star in the correct answer column. The wrong answers also generate a mark on the side of the card. This is used for question analysis. A professor can pile up all his answer cards for a class and see at a glance if there are certain questions which were answered incorrectly by a majority of students.

Alright, let's leave the test grader and go on to talk about the other equipment and the production facilities in the LRC.

When we started out in 1968, there was a much more limited range of equipment available, especially in video, super 8 and audio cassette. It is much easier today to find the kind of equipment you need.

Most of the equipment I'm about to show you was purchased in our first few years of operation with our original equipment funds. Since then our funding has decreased and we have not been able to buy much.

For a one year period, we qualified for the federal excess property program and were able to acquire equipment for ourselves and other UW campuses. For the cost of the freight - about $200.00, we got a pair of 35MM film projectors which couldn't be purchased new for less than $16,000. Other less spectular pieces of equipment we acquired were typewriters, projectors and other equipment we cannibilized for parts.

We purchase all of our equipment within a systems framework and when possible try to rent before purchase. This gives

us a good chance to realistically evaluate the equipment in terms of our overall program. In the case of specialized equipment and its programs - such as the teaching machines— It helps us to determine faculty acceptance of the software. Faculty acceptance of commercial programming is a very sticky area. They are generally ready to use another person's textbook, even if they find a few areas of disagreement but if they don't like something in a teaching machine or an instructional film, they're ready to throw the whole thing out.

We have had teaching machines in the LRC since we opened. Programs are available in the areas of basic English grammar, spelling, vocabulary, and reading, math programs from fractions through algebra and some basic chemistry programs.

Programs have been used in different ways-independent of classes for reviewing and drilling by both students and community adults, or as an integral part of the self-paced classes. Whenever the programs are used as part of a course, we have found it best if the instructor is present. Since most of these classes are held right in the library anyway, it's no great hardship. The instructor is just using his class time in a totally different way by working with students individually when they need help. In these self-paced classes, some students finish the course early while others take the whole semester and then some. This is one of our students finishing math early with an A and being crowned with a laurel wreath hastily fashioned from the library hoya plant.

We use 3 kinds of teaching machines - all complementary to each other. We rented them before purchase to determine their acceptance to the faculty, the case of producing our own programs and the quality of commerical programs available.

This teaching machine is a straight line or linear programmed machine. The program source is a set of slides and what we call a coded scramble plug. The linear program sequence is a study slide which presents the information to the student which is immediately followed by a question slide requiring the student to respond to what he has just hopefully learned. If the answer is correct, the program advances, if not, it goes back to the study information slide. In other words, a student can not progress until he has mastered the information, and when he finally gets to the end of the program, he really knows it.

OK, let's try it.

Here's an easy program on exponential numbers which we produced at the campus. Your friendly librarian has just set up the program for you and you're ready to begin.

First, you read the study slide. When you think that you're ready, you would push the advance button and the question slide will appear. There it is. Now, based on what you've just learned, you would push the button corresponding to the number of what you think is the correct answer. I think that number 9 is the answer to the first question. If I'm correct, the right light will light up, if I'm wrong, nothing will light up so a wrong response will not be reinforced. If all the questions are answered correctly, the

program will advance automatically to the next sequence. However, if I get even one wrong, it will light up wrong at the end of the frame and take me back to the study slide. Teaching machines are great for drilling and forcing you to learn because unlike a programmed text you cannot go on until you learn the material and by the time you get to the end of a program you have mastered the information.

This is a flexible machine. It can be set for 4 different modes: teach, drill, test, review; immediate or delayed answer response; it can tabulate the number of right or wrong answers; or count the number of responses it took to get through a program. With the use of the scramble plug, any program can be coded up to 20 different ways. Copies of the same program, all their answer sequences will be different. We have coded the answer scrambles on a MTST typewriter.

This teaching machine utilizes branching programs and the program source is coded 35mm microfilm. With a branching program, there is the usual study sequence followed by a question sequence, but with this machine if your answer is incorrect, it will branch you to the portion of the program dealing with your particular wrong answer. Most of us here would go through the program with different sequences depending on our particular wrong answers. There are accessories available for this machine-a random access cassette recorder and a random access control for a carousel slide projector. This machine also has a built in memory overide, and with these accessories, is close to computer assisted instruction.

Another teaching machine is a linear programmed machine—but instead of pushing buttons corresponding to what you think is the right answer, you make a written response on a paper tape and when you push the answer button to reveal the correct answer, your answer advances under a glass slide so it can't be changed.

I really wish I could have brought some of these teaching machines here for you to try-but at least this gives you an idea of what they can do. You'll all just have to come over to Baraboo to visit and play with our machines.

These are the reading tachistoscopes and pacers for our reading lab to assist both remedial students and those who simply want to increase their speed and comprehension. We have had a formal reading lab where all incoming freshman were tested to find their reading level and individual courses were designed for each person. At the present time, with budget cuts, the reading program is available for those who want to take advantage of it, but it is no longer a formal program.

For filmstrips we use sound synchronized rear screen projectors. They can be used for projecting a synchronized filmstrip and tape presentation, a single filmstrip, or as a tape recorder when the others are tied up. They can also be used as a timed testing device by having a test on a filmstrip with a pulsed blank tape to allow so many minutes for each question. They are pretty versatile units. The only complaint I have against them is that the tape transport mechanism sometimes has a tendency to chew up cassettes.

They are simple to use: just insert the tape like any cassette deck, thread the filmstrip, and if it's been synchronized, that's it. Otherwise for a non-sychronized unit, just push the red button to advance the filmstrip. We also use a projection model for classrooms.

We have built in stereo and mono cassette decks in the library as well as portable cassette players which can be checked out for home use. Reel to reel equipment is also available. We standardized on stereo headsets which are kept at the desk and checked out for use. We modified the jack on all the mono decks so stereo headsets can be used without having the sound come out on one side only.

Here are a few tips to remember when buying cassette decks. There are still primitive and inexpensive cassette transport mechanisms on the market. It's better to have push button controls than a joy stick because push buttons have a more positive mechanical response.

Also be careful of the cassette holder in the tape decks. The preferable kind is like this deck on the left---it has a pop-up lid and the tape fits directly on the transport mechanism. The kind you don't want is one like this on the right---with the U-shaped mechanism in which you put the tape in and snap it down. Because the mechanism goes up and down the tape can easily get out of alignment and this can be a contributing factor to chewing up tapes. Also, from the maintenance standpoint, it is difficult to get at these heads for cleaning.

When you're buying cassette tapes, go to a dependable, well known brand. Don't buy bargain nameless tapes: they will easily jam and break and don't have a good frequency response.

Right now for voice recording we are using the 3M Highlander Series and the BASF Headmaster Series. Both of these have superior sound quality and mechanical aspects. For music, requiring better frequency response, we use the BASF, LH, and Chromium Dioxide tape. Also, the BASF tape has two little arms that maintain rension of the tape which keeps the tape from jamming. It also can be taken apart for repair if necessary while most of the other cassette tapes cannot.

We have built in turntables in the LRC and again we keep the headphones at the desk and check them out.

For classroom use, we either play the records through our campus sound system or check out our music cart---we simply mounted stereo components on an old book truck. It's important to use a truck with big wheels to make it easier to get over door jambs, cracks, and bumps as it's wheeled around campus.

Since we want our records to last, we do not use the typical classroom record players. Their weighty tone arms ruin records.

We have a closed circuit TV system which blankets the campus. It was designed and installed by the electronics specialist on our staff and is controlled from our LRC control room. (You'll hear more about that room later.)

With the closedcircuit TV system we can deliver TV to any area of the campus, including student carrels in the LRC, or plug in a camera in some of the rooms and record remotely.

We utilize video tape in three formats: 1 inch, 1/2 inch, and 3/4 inch cassette.

We're fortunate to be able to use a Sony Video Projection System (it's owned by the whole center system) which we use for large group viewing. It can be very useful if you remember its limitations---it should be used in a room with controlled lighting as the picture is dim and the audience can only see from a 90° angle out from the screen.

There are two inexpensive video projector systems being manufactured---one by Sony which uses normal optical equipment like an overhead projector and projects the complete image, and another by Advent which uses three color projectors to project a composite image on the screen.

PRODUCTION

We have production capabilities in super 8mm, and 16mm film; 35mm slide-full and half frame; video in 1 inch, 1/2 inch, and 3/4 inch; and professional reel and cassette audio productions. Our faculty, working with the LRC staff and facilities, have routinely made and developed their own films, filmstrips, teaching machine programs, slides, and video tapes for class use. We've found that much of the commercial software available has not been at a college level and it has been necessary to develop our own.

I'd like to show you an example of some of the software we've produced. This is a segment of a program in the art

survey course developed by Professor James Schwalbach. He has used a humanities approach and covers the music, poetry, and literature of the period as well as the art. The course was produced in our LRC production facility in a slide/tape synchronized presentation.

Now I'd like to show you the LRC control room which houses our audio production facility, the sound distribution system, and the closed circuit TV system. Perhaps I should mention here that our production, design, maintenance, and repair staff is all one person. If you have a limited budget as we have and can only hire one person for your AV staff, I'd advise you to try to find someone who has both the technical background to design and build systems, make repairs and do the production work; and who can also work with the faculty in dealing with the creative aspects of your programming.

Our control room was designed by our staff to make it easier for him to do the amount and type of work he has to do by himself. Standing in the doorway, here are the overall views. Some of our professtional audio production decks are on the left. That short green equipment rack, by the way, was a housing for a computer deck from the Excess Property Program which was painted and designed to hold tape decks and turntables, and that tall green console standing next to it was once a target simulation rack which was stripped and adapted to hold a production deck, an 8 track cartridge unit, a graphic equalizer, a patch panel, and pre-amplifiers and power amplifiers. The two tall brown racks next to that house the components for the campus sound system. With this system

we can record remotely from any point on campus, but only when a mike is plugged in at the other end. Unless an instructor prefers to take a recorder to class, we often record faculty lectures this way and run off cassette copies on the high speed duplicator to be checked out to students. The high speed duplicator dupes from reel to cassette. It can duplicate up to four cassettes at one time---and can do all four tracks at one time, depending on how you set the controls. Since we work with large volumes of tape, we also make use of a high speed rewinder. The sound system can also broadcast to the campus from tape, records, or radio, can handle five channels at one time, and can be directly tied into the independent sound system in the theatre.

In this area are the monitors and decks for the closed circuit TV system I mentioned previously. We can also produce video tapes in a 1 inch, 1/2 inch, or 3/4 inch formats; and with the special effects generator and multiple cameras we can utilize split screen, negative image, fading, and superimposing techniques.

By the way, if you're in the market for a Sony cassette production deck you should consider purchasing one with the manual level audio control. The early Sony models which we have had only an automatic level control. Automatic level controls, in trying to make a constant sound level, tend to amplify weaker sounds which increases the background noise, and this can be a real problem particularly with voice.

Now I'd like to talk a little about equipment security. We have found that all of our equipment can be a temptation and have taken definite measures to safeguard it.

All equipment out for regular use in the LRC is either built in or locked in place with a bike lock. Equipment in temporary use in classrooms is also locked on carts with bike locks. All equipment in storage is in a windowless room with an alarm system and very limited access, and all expensive photographic equipment is in a safe. In addition, the AV equipment is on a special all risk insurance list, which means that it is covered in case of theft whether or not vandalism or forcible entry can be proven. This is important as I learned the hard way. In state institutions most coverage is under a general type policy and if something just walks off it's not covered unless you can show vandalism or forcible entry. So either build in or tie down your equipment in such a way that it can't be taken without leaving evidence, or make sure it's listed on the all risk list.

In the background of the slides you've been viewing, you may have noticed that along with all our technology we have still preserved and developed a certain atmosphere. Of course, we had a good start with the architecture of the building--especially the colors and texture of the bricks and the carpeting, and the beauty of the natural surroundings. But I think it is important to provide comfortable, welcoming surroundings no matter what kind of a library you have. And you really don't have to spend a lot of money to do this either. In fact, the materials for the ideas I'm going to share with you did not come out of the library budget at all.

About three years ago some money was left in a Will to the Learning Resource Center and I set it aside for frills I could not otherwise afford from the regular budget. From these funds came the fireplace and the beanbag chairs. Although building regulations prohibit a real fireplace or a gas one, it's surprising what some real charred logs and ashes will do to an electric fireplace. And the beanbags have been one of the most popular things I've ever purchased. I got them right out of the Penny's Catalog and they're great. We have six and they are on the move all over the library. You never know where they'll turn up or who will be in them. Everybody loves them and they hold up through a great deal of heavy use. If they tend to be a little saggy toward summer, I just buy a bag of pellets and add a little to each one.

For those of you in school libraries, don't forget your student organizations as a source of funds for the LRC. Each year I get money from the students for our paperback trading post. This is simply a collection of used paperbacks purchased with student association money from "Pauls" in Madison. Anyone can bring any of their paperbacks and trade them for any of these and keep them. The only stipulation is that books of equal value be traded. This is heavily used by faculty and community borrowers as well as students. I scrounged the book racks from a book dealer, went out in the woods to find the logs, and had an enterprising student do the signs.

The student association also funded the circulating sculpture collection. A group of students selected inexpensive

pieces from the ALVA collection and tried to pick a range which would appeal to everyone. A book of photographs of the complete collection is kept for visual reference when the various pieces are circulating. It's turned out that the community borrowers are the most enthusiastic users of the collection. Students are afraid that they are going to break something and seem to have more room on their walls for poster type art rather than table top art.

The back of the cabinet in which we store the sculpture is used for our graffiti board. The graffiti board is simply an end roll from a newspaper donated by a local newspaper office. It's fastened to a plywood backing of an unused cabinet from the chemistry department, and the custodial staff put it all together for us. I think they did a marvelous job. There's adjustments for larger rolls of paper and a handle to wind up the roll. One of the students came in with the box of child size crayons to use for writing and voila! I'm never really sure what I'll find there next.

The art department was delighted when I volunteered to hang most of the campus art collection in the LRC. Since we don't have a gallery, it's safer over here and contributes to the overall atmosphere.

I've also filled the LRC with plants---big plants that make an impact. Three of them were given to the LRC by a faculty member who ran out of space, some were started from cuttings from our green house, and the rest are my personal plants that I decided to share with the campus community. It was a big event when the Bird of Paradise finally bloomed after a six year wait! If you can't get plants, try seasonal

foliage from outdoors. Every fall I blanket the library with dried grasses and ferns. Empty wine bottles, cracked or chipped lab flasks from biology and chemistry make great free containers. It is now a regular fall assignment of the botany classes to come over and identify all our grasses and weeds. In winter, pine boughs in unused cigarette urns look great and smell good too.

Regular displays contribute a good deal too. I try to go beyond a traditional display of just books and solicit objects from cooperative patrons. For a recent display on crafts, staff members, students, and community borrowers lent some excellent examples of rugs, quilts, afghans, wall hangings--all of which they had created. Along with these were displayed the tapes and books giving the how-to information.

Our friendly custodial staff volunteered to make us a birdfeeder. We collect donations for bird feed to keep it filled and keep a bird book handy for quick identification of unfamiliar species. We also keep a salt lick out behind the trees in the background for the occasional deer which come through at twilight.

Some of our smaller blah concrete block projection and study rooms have been enlivened with billboard posters from the local distributors. They can be used as is, or parts can be cut out of them. Also the free posters which come with many of the popular records liven up the listening area.

We hold events in the LRC, too---teas for visiting state librarians and trustees, art shows, jazz concerts, and faculty receptions.

And, of course, you never know where you will find the campus skeleton. It resides in the LRC except for periodic trips to art, biology, and first aid classes. The students keep arranging it in different attitudes, and one time we even found it in the classic Bert Reynolds pose for "Cosmopolitan", but unfortunately, I never got a picture of it.

Seriously, though, at Boo U, as the kids love to call our center, the LRC really is the heart of the campus. With our special programs and services, we're an integral part of the campus educational and social life.

I have been fortunate enough to have an excellent hard working staff without which it would have been difficult to have accomplished what we have, and I've always had support from the campus administration.

I would like to invite those of you who are able to come and visit us. We always welcome visiting groups--we have regular visits from the U.W. Madison library school classes as well as visiting educators, librarians and administrators.

I've tried to give you an idea of what we've been doing, but I'd love to have you come and see for yourselves.